

New Realisms

Bruno Perillo, Edward Del Rosario, Adam Stennett, Eric White, Barnaby Whitfield

September 12 – October 24

Opening reception with the artists: Saturday, September 12, 6-8PM

Panel Discussion with the artists on the topic of *New Realisms* (open to the public):

Saturday, September 12, 2:00-3:30

Georgetown University, Leavey Center, Program Room (First Floor)

Parking available. Seating is limited.

Guest panelists include:

Dorothy Kosinski (Director, Phillips Collection)

Vesela Sretenovic (Curator of Modern and Contemporary Art, Phillips Collection)

Alison Hilton (Professor of Art History, Georgetown University)

Moderator: Martin Irvine

Irvine Contemporary is pleased to announce *New Realisms*, an exhibition featuring recent works by Bruno Perillo, Edward Del Rosario, Adam Stennett, Eric White, and Barnaby Whitfield. The artists in the exhibition are all in their 30s, based in New York, and have already made a mark by developing their own distinctive arguments for the role of realist styles of painting in a post-photography, post-digital, and "post-everything" visual culture.

Opening reception with the artists: Saturday, Sept. 12, 6-8PM. The exhibition program includes a public panel discussion with the artists and distinguished museum curators on the topic of *New Realisms* at Georgetown University on Sept. 12, 2-3:30PM.

Background for the Exhibition

The artists in *New Realisms* represent a generation of artists who are reworking questions about realist styles and codes in painting in today's context. In many ways comparable to 1920s and 30s, when painters came to terms with photography, the critique of the avant-garde, and the rise of commercial media, the painters in *New Realisms* are now engaged in a full debate with our culture's construction of "the real" and with the closely related codes for fantasy and the imaginary. These painters show their personal engagement with the multiple styles and codes in photography, film, video, digital imagery, and the hyperreal images of advertising. *New Realisms* opens up the question of the styles of image-making at a time when we've learned that "the real" is a bundle of visual codes with no necessary connection to "reality." The artists show that multiple "realisms" are continually being reinterpreted and redeployed to present, question, and challenge what we can, and desire to, visualize.

Further information: Lauren Gentile, Assistant Director & Director of Sales, 202-332-8767
(lauren@irvinecontemporary.com).

The panel discussion at Georgetown University on September 12 is co-sponsored by Georgetown's graduate program in Communication, Culture & Technology and the Department of Art and Art History. The event is open to the public, but seating is limited. Parking is available: enter from Reservoir Road across from 38th St., NW.

Artists in *New Realisms*

Adam Stennett
Brooklyn, NY

Adam Stennett has been working with photorealist styles for several years as ways to present provocative scenes that challenge the way we read an image. In recent paintings, he presents what appear to be still-life genre paintings of drug ingredients and over-the-counter medicines. The paintings have an eerie, almost documentary quality, as if an Old Master set up common plants and medical implements in a studio.

Right: "Paregoric with Three Poppies (Papaver somniferum)." 2008. Acrylic on paper, 22 X 22 inches.



Edward Del Rosario
Brooklyn, NY

Edward Del Rosario's paintings are staged psychodramas with figures who act out comic and absurd fantasies of sexual power struggles, mixed identities, failed communications, and family politics. He draws from a wide range of sources, from children's fantasy books to ideas inspired by the Theatre of the Absurd and performance. Using a finely-crafted oil glaze technique, Del Rosario presents his detailed figures as if caught in the act of planning a comic provocation or violent stratagem on a stark stage set.

Right: "Contretemps II", 2008. Oil on linen on panel.



Bruno Perillo
Brooklyn, NY

Bruno Perillo appropriates the realist styles of painters from many eras, especially the 16th century and Caravaggio, for contemporary themes and subjects. Working with a combination of models, photographs, and imagined settings, his works present images of psychological drama and carnal beauty. While referencing genre paintings and scenes from popular culture, Perillo provokes with a central figure always looking out at the viewer, engaging and challenging a gaze.

Right: "Sub Rosa," 2009. Oil on canvas. 48 x 36 in.



Barnaby Whitfield
Brooklyn, NY

Barnaby Whitfield composes intensely personal and original scenes that draw from the encyclopedia of painting (Lotto's pissing cupid, Corbet), modern celebrity and camp culture, and Internet images. His lush pastel paintings have a baroque exuberance: bodies and flesh seem to glow, and his figures (including self-portraits) meet our gaze with raw honesty. Having been compared to John Currin and Ashley Bickerton, Whitfield has defined a realist and figurative approach that is all his own.

Right: "Fresh Horses," 2009. Pastel on paper. Detail.



Eric White
Brooklyn, NY

Eric White is known for his mastery of multiple realist styles and stylistic registers, from Picabia to Trompe-l'œil and all the realisms of Hollywood and photography. In our post-digital visual moment, White finds the alternative realities and distorted views that allow a challenge to received and official "realism." White's paintings continually subvert what we think we know through images by letting loose a carnival of realisms; he always surprises and never stands still.

Right: "Heaven Can Wait, 2" 2009. Oil on canvas. 18 x 18 in. From a series of color reversal paintings.

